
INDIAN
MUSIC
BY
SHAHINDA

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SHAHINDA
(Begum Fyzee-Rahamin)

with Preface by

F. GILBERT WEBB

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Preface

This little book is a modest attempt to explain to Western minds the construction, peculiarities and spirit of the ancient music of India. Captain Day, in his illuminating volume on the music of the Decan, or Southern India, has revealed the elaborate system which prevailed at one time in that portion of the Empire, but this is only the offshoot of the original system, which had its birth and growth in the North in ages which recede from the tract of history into the dim regions of legendary lore.

Much that is described in these pages may seem to pertain to the imagination rather than the possibility of practice, but the points of view of the Eastern and Western brain are as far asunder as the social systems of Eastern and Western realms. One great fundamental fact with regard to their respective musical outlook is that whereas the Western musician concentrates his attention on the *centre* of each note forming a scale, and his ears will tolerate no variation from that central point, the Eastern musician concentrates his attention on the gradations of pitch *between* the centre of each note. Where the Western musician strides from note to note, his Eastern brother glides between. To the latter the approach and the leaving the central point is all important. It is this that has in the course of ages led to the wondrous system of varied treatment of subtle tonal gradations, and to the multiplication of ornamentations, well nigh infinitesimal in number and character. So delicate and subtle are these gradations that it is only cultivated ears

that can perceive them, and recognise their endless variety and significance.

The ability of the trained Indian musician to infuse his individuality by almost endless variations on what may be termed the skeleton of the tune is practically unknown to Europeans. This will be perceived by a perusal of the explanation of "Taans" in Chapter Seven.

Much Indian Music has little or no meaning to Western ears owing to inability to detect and appreciate tone-shading as varied and as fleeting as a summer rainbow.

The origin of these fine gradations of pitch undoubtedly was, and has been developed in great measure by, the thinness and length of the strings used on the ancient classical Indian instruments. That there should have been little endeavour to thicken these strings or to obtain greater resonance and power must be attributed to the predeliction of the Eastern mind to sublety of thought which found its reflection satisfied in musical sounds of delicate quality.

The music of all countries is ever the echo of the idiosyncracies and mental states of its producers, and the extreme delicacy of Indian music is only the faithful analogue in sound of the elaborate and marvellous complexity of eastern pattern-making, as seen in its greatest developments in the weavings in silk and wool, the symbolical meanings of which can only be perceived by the initiated. Yet more elusive and evasive is the music of ancient India which revels in the gossamars of thought and strivings to make audible the vague dreamings of the mystic East.

F. GILBERT WEBB.

May, 1914.

History of Indian Music.

CHAPTER I.

INDIAN MUSIC is three thousand years old. It is attributed to be of Divine origin. It is by far the most complicated and intricate system of the musics of all nations, and a science hardly to be excelled by any creation of the human mind.

It has a highly coloured and fascinating history, to be found in the ancient texts, preserved and handed down to us, surviving cycles of ages and ravages of time.

Like all old branches of learning, it is based upon the religious faiths, observances, legends and traditions of the country, depicting the social manners and customs of the people, in the history of the tunes, and words of the song.

There are various versions as to the origin of Indian Music. The two mostly quoted traditions are:—

(*a*). That it is descended from Brhama, brought into vogue by Mahadeo and Nardaṁan, and performed by the great Naiks, *i.e.*, Masters of Music, from time to time.

(*b*). That a strange bird called "Musikar" or Dipak[1] Laat[2] inhabited the Caucasus mountains, and its beak had seven apertures; through each

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1. Dipak literally means fire; it is also the name of a Raag, *i.e.* male tune in the Indian Music. The peculiarity of this wonderful tune is that when it is played with the right notes in the right season its power is so great that it excites the element of fire in nature, and creates fire.

2. Laat means hot scorching winds.

of these openings it was able to blow a different note, and at different seasons of the year it combined these notes into harmony, and produced Raags,[1] congenial to that particular hour of the day and season of the year. Its age was that of a thousand years, and when its life was about to end, it fell into ecstacy, and accumulated a pile of combustibles from its environs, and danced around it in a state of absolute frenzy, playing the various notes and tunes from its beak for a length of time in harmony with the seasons. When, however, it touched upon the notes of the Raag Deepak, fire was at once ignited, the pile burnt up, and ultimately it plunged into it, and became Sati.

After a time an egg was created out of the warm ashes, which in due course became a Dipak-Laat.

Thus from times immemorial, one bird was born, lived its weird life, and in the end turned to ashes, then another and another. The bird is supposed to be extinct now.

This is the strange and fanciful story handed down to posterity, and which every musician of repute is fond of repeating.

From the earliest times we find that music was regarded as sacred. It was originated from Divinity, and performed by divinities. There were professional celestial beings, such as the

1. Raag means tunes; there are six Raags that are male tunes in the Indian Music, and each Raag has got its own five or six Raagnis. These tunes have seasons of the year, and hours of the day, when they should be played or sung. Any departure from the rigid law incapacitates the beauties and subtleties of the tunes, and violates the sanctity of the Art.

Gandharvas and Apsarasas who performed before the Gods.

Brhama indulged in the Art for relaxation. Saraswati, the Goddess of Learning and Music, invented the exquisite Veena, the instrument which bears her name. Narada is a brilliant figure among the Divine Beings in the musical world. Shiva in the act of his Divine Dance, shook the universe with his marvellous performance. His wife Parbati has been the subject of many a poetical idea. The "Rudra Been" is the definite composition of her sleeping lovely form.

When the Art was cultivated so freely among the Gods in Heaven it affected the mortal beings on earth. The kings indulged in it, so did their subjects, until music study was of vital importance in the very ancient ages. To learn it was compulsory. The youths were taught to *sing* the Divine Praises and Prayers, and the secular studies were imparted to them in tunes.

Millions of musicians of all grades flourished in the land, and multitudes of professionals were supported by the State, free from all impositions. Their one object in life was to unravel the secret mysteries, and expound the hidden doctrines of the sacred Art.

There were no religious rites, ceremonials, forms and observances inside or outside a home in which music did not play an important part. The very existence of the people seemed to depend upon its practice.

Temples and shrines, and all sacred places, were thronged with devotees who were all absorbed in that class of music, called the "Devotional Music," night and day.

The villages had bards and minstrels, who entertained the village folks with tales of the miracles of Gods, philosophies of the ascetics and sages, biographies of noble and high men and women and love romances in inflected *recitative.* As time went on, India passed through vicissitudes and historical changes. People were thrown in a chronic state of disturbance. Their favourite vocations were interfered with, and they were deprived to a great extent of their freedom of living.

The present degradation, and neglect of music, show the remarkable degeneration and low status to which the people have sunk. All the productive genius, of which the land was so rich and brimful, is effectually crushed out until no trace of its former glory is left.

To acquire anything of the Indian Music in the present day, one has to be specially gifted by the Gods. We have no facilities of learning, in the way of preliminary books or notations, nor have we any recognised schools of high order or merit, accessible to the lover or seeker of music. All the mysteries of this Glorified Art are confined to the ancient Scriptures, in unintelligible Brij-Bhasha and Sanskrit, carefully hidden away from the gaze of the masses in some antique remote corner.

Music was handed down traditionally in certain families, celebrated as great artists. Almost all the male members among them were able to play and sing, and during the interval of a certain number of years, you heard of mighty men like Naik Gopal, Naik Baijoo, Taansen, Amir Khusrao, Mir Nasir Ahmad Dehlavi, etc. etc., springing up from the unknown, and stirring the very forces of nature by their extraordinary performance.

These families are still to be found; they are few and far between, and scattered in the north and south of India. They have knowledge of these priceless texts, and some are even in possession of them, but they guard these with religious secrecy and reverence.

Works on Indian Music.

Few subjects have been more enveloped in mystery and darkness than Indian Music. After a careful research, we find that some great works were written by eminent masters in the ancient days, in a most intricate and difficult language, meant more for the comprehension of teachers than students. Among the well-known authoritative versions existing to-day are:—

1. *Sangeet Darpan.*—This is a highly prized book of importance written in old Sanskrit by Shastri Chatr Damodar Shavan Bhut of Kasi. It treats of the Sapt-Addhya (seven laws of music) and imparts valuable information.

2. *Raag-Ratnagar.*—This is another old MS. of value, written more than seven hundred years ago, by Sarang Deo Pandit, containing a store of information.

3. *Raag-Mala* is written in Brij Bhasha language in Nagri characters by Ganga-Dhar. The whole book is written in verse.

There are many more books of more or less importance written on the subject from time to time. Most of them are based on the above-mentioned texts, and when the author has been unable to grasp the meanings of the masters, he has reproduced portions.

So that it will be seen that no books in the proper order and method have really been written, pointing out the stages, one after another, facilitating the study of the science.

At the present day the craze for "revival of old arts" has resulted in the establishment of a few music schools, scattered in Bombay, Baroda, Poona, Mysore and Calcutta, and *self-styled professors* have compiled a series of primers, called "notation," imitating the Western system of notation. Most to be regretted is the substitution of the harmonium in place of the sweet strains of Sarangi (Indian violin) for accompanying purposes.

A more disastrous metamorphosis cannot be imagined. There is not the slightest idea or semblance of the rich classical and original Indian melodies in these chopped-out hybrid silly tunes, sung by a number of students together.

Similarly, some tunes of modern invention are set to music and played by a band. They are anything but Indian in character. As a matter of fact the real Indian music is so constituted that it does not lend itself to such tricks of popularising it as organ-grinding, school choruses, bands, theatre, orchestras, etc.

It is much too earnest, real, heavy, beautiful, almost Divine, for light amusement, and a thorough knowledge of it means self-abnegation and serious study, of a life-time and more.

Muts.

A peculiar feature of the Indian Music is the distressing and confusing institution of Muts, *i.e.*, the classification of Raags (male tunes), and Raagnis (female tunes) and Talas (times).

In the ancient Raagmalas and Sungeets (works on music), we find that music was of an awe-inspiring, deeply religious, highly classical and complex nature. The Gods indulged in it, or men of great learning and piety, such as those who had submerged their individualities in the Divine path.

Sixteen thousand tunes, and three hundred and sixty Talas (times) are mentioned as used by them in those days, almost inconceivable to our mind and understanding.

"Krishna perfectly intoxicated by his own music on the flute, commenced to sing. His

sixteen thousand Gopees followed him, each producing a Raag (tune)."

In the middle ages, it was brought to a comparatively appreciable and systematic basis, overshadowing the inaccessible heights of the so-far Sublime Music.

Four Muts were decided upon, each named after the Divinity who was the originator of it.

1. *Sumeshar or Shew Mut.*—Sumeshar is one of the appellations of Mahadeo (Adam).

Mut literally means intelligence. This Mut is named after Mahadeo, and the method of singing and playing in this Mut is like the method with which Mahadeo sang and played, and one which is extremely difficult.

It has six Raags, and thirty-six Raagnis, each Raag having its own six Raagnis and eight Putrs (sons).

2. *Kalinath Mut.*—So named atter Krishna, who was once playing with a ball, on the shores of the sacred Jumna, with his playmates.

In the enthusiasm of a throw, the ball fell into the river. Krishna immediately jumped in the water in search of it.

When he reached the bed of the river, he found himself perched on one of the thousand heads of a monster serpent. The King of Serpents that inhabited the Jumna. The King-Serpent, on being thus ruthlessly disturbed, was annoyed, and tried to sting him with the head on which he sat.

Krishna jumped over gracefully on another head, and thus, by jumping on to different heads, avoided its deadly bites, till at last he found a bit of string, with which he successfully tied the nose of the serpent, and thus freed himself from danger.

Now this feat of springing from one head to another was done with such infinite grace and beauty that it caused a peculiarly pretty dance, with elegant movements and actions, which the historians are pleased to comment upon, and this to-day is a recognised form of dancing.

Now when he got hold of the string, and mastered the situation, he began to *sing* in sheer joy. He sang with a certain method, and this method was called Kalinath Mut, commemorating that incident. Like Sumeshar Mut, Kalinath Mut has also got six Raags, and each Raag has got its own six Raagnis and eight Putrs.

3. *Bharat Mut.*—So called after a great ascetic named Bharat, who sang religious songs called Bhajans, in praise of the Gods, in an easy, facile manner, creating a certain mode of singing and playing, distinguishing it from the two others in method of execution and arrangement of tunes.

This Mut has six Raags, and each Raag has its own five Raagnis, and eight Putrs and eight Bharjas (daughters-in-law).

This is the only Mut which has the additional tunes Bharjas.

4. *Hanuman, or Hanout Mut.*—So called after the famous general of Raja Ramchandarjee, Hanuman (King of Monkeys), who conquered Lanka (Ceylon), and, flushed with victory in the noted battle, *sang* congratulations in the Court of Raja Ramchandarjee after a certain style.

This style was recognised at once, has been ever since, and is to-day very much in vogue in Benares.

Similarly to Bharat Mut, this Mut has six Raags, and each Raag has got its own five Raagnis and eight Putrs. The Bharjas of Bharat Mut are retained in this.

The last two Muts are very much akin to each other in the seasons of the year when they should be played or sung, also the arrangement of the tunes, with a slight variation here and there.

These Muts show an enormous modification in tunes and times. They were brought to a standard of one's reach and understanding.

The sixteen thousand tunes were reduced to six Raags (male tunes), and thirty or thirty-six Raagnis (female tunes), each Raag having its own five or six Raagnis, according to its individual Mut, and eight Putrs (sons), and eight Bharjas (daughters-in-law), and the three hundred and sixty Talas (times), were reduced to ninety-two Talas.

Each Mut played the tunes in a certain order which it recognised; for instance, one Mut qualified a tune with a certain attribute with one or two notes, Teevar (sharp), or Komal (flat), and classed it among the Raagnis, while another Mut with a similar alteration ranked it among the Putrs, and so forth.

This difference of opinion caused an incessant wrangle, never determining the class of the tune, but raising an interminable field for enquiry and research in this branch.

In the reign of that great patron of Arts and Sciences, the Emperor Akbar, the Court Musician Taan-Sen, of universal fame, made a thorough, arduous and minute study, of long duration, of this most superb science, felt the superfluity of the four Muts, and, after a scientifically lengthy observation, determined the distinctive and main qualifications and characteristics of each melody, and revolutionised the system by deciding upon one Mut only, with its proper order of tunes. He dealt similarly with the Talas (times), and concentrated the ninety-two Talas into twelve, without losing the significances, beauties and subtleties of each tune and measure.

None but a master mind like that of Taan-Sen could have brought about such a complete upheaval in so intricate an art.

He is supposed to have written a Raag-mala (book on music) on a sound, systematic basis, and ascribed it to his own name.

This tended to make music intensely popular and progressive.

This is the Mut which has been followed more or less since, and has influenced most of the modern music also.

In the south of India music is entirely of a different character. The instruments also differ a good deal from the north ; they have a system of their own. Instead of classifying the tunes according to Muts, and having so many Raags and Raagnis, they simply have seventy-two Ragas, otherwise scales ; and each scale has got a name which signifies the notes of which it is composed. They follow the early Narada system of music, and have their own history and traditions.

The North India music is much more elaborate, more beautiful and finer of the two.

Sapt-Addhya.

Indian Music is comprised of Sapt-Addhya. Sapt means seven, and Addhya means laws; meaning "seven laws of music," which are as follows :—

First.—*Sur-Addhya.*—The law which treats of tones, including semi-tones, demi-semi-tones, etc.

Second.—*Raag-Addhya.*—The law which treats of tunes or melodies.

Third.—*Taal-Addhya.*—The law which treats of time.

Fourth.—*Ast-Addhya.*—The law which treats of musical instruments, such as the Been, Sitar, Taa-oos, Nafeeree, Baansri, Sankh, etc., played either by the hand or mouth.

Fifth.—*Nirt-Addhya.*—The law which treats of dancing.

Sixth.—*Bhao-Addhya.*—The law which treats of actions and movements in rhythm with singing and dancing.

Seventh.—*Arth-Addhya.*—The law which treats of comprehension of tunes and times.

N.B.—"Bhao-Addhya" is practically linked with "Nirt-Addhya" for it is the art of illustrating the songs and dances with the movements of arms, and all the parts of the body. "Arth-Addhya" may be acquired by a theoretical study of the science, and a constant hearing of it.

Sur-Addhya. (law of tone).

CHAPTER II.

Indian Music is formed of Surs (tones), and Talas (times). Each is dependent upon the other for a complete arrangement of a tune, sung or played.

The Talas (times), are executed on such instruments as the Pakhavaj, Tubla, etc.

The Surs (notes), form tunes, which may either be played or sung, on such instruments as the Been, Taa-oos, etc.

The Surs (notes), are seven in number, and are named individually, as :—1, Kharaj; 2, Rikhab; 3, Gandhar; 4, Maddhyam; 5, Pancham; 6, Dhaivat; 7, Nikhad; and collectively they are called the "Sargam"; and to simplify their use in music, they have abbreviated names to distinguish them, such as, Sa—Re—Ga—Ma—Pa—Dha—Ni.

These Surs (notes), have enticing biographies, human and supernatural in composition.

They are human in having temperaments, costumes and colour and, like products of nature, flourish in seasons.

They are descended from Heavenly Bodies, and trace their lineage from above.

Certain Surs are dominant at certain ages of mankind. They are produced from various parts of the body.

It is prevalent in the voice of the human being of seventy years.

This tone is harmonious in all the Raags and Raagnis.

It has four Surats (semi-tones) or shades of tones, namely, Teevra, Kamoodvati, Manda and Chan-do dhuti.

Rikhab Ra.—This Sur is under the protection of the God Brhama.

This tone changes into Teevar (sharp) or Komal (flat) as the occasion may require.

It is connected with the second heavens and the planet called Atarud. It has a happy temperament.

In effect it is cold and dry.

Its complexion is pale green, arrayed in a red costume, and beautifully ornamented.

Its season is the hot season.

This note is produced from the heart.

Its sound has been taken from the cry of the bird Papeeha.

The note is prevalent in the voice of a human being when three score years old.

It is harmonious in the tunes Deyce, Kaanhra, etc., and quite unpleasant in Malkaus, Hindole, etc.

It has three Surats (shades of tone).

Dayadati, Ran-ja-ni and Rag-tika.

Gandahr Ga.—This Sur is under the protecting Divinity Sarasvati.

This changes into sharp or flat as the occasion may require.

It is connected with the third heavens and the planet called Zohra.

It has a sad temperament.

In effect it is cold and moist.

Its complexion is orange, arrayed in crimson garments.

Its season is the hot weather.

This note is produced from the chest.

Its sound has been taken from the cry of the animal Goos-fund.

It is prevalent in the voice of a human being aged fifty.

It is pleasant in the tunes Kalangra, Khamaj, etc. etc., and quite unpleasant in Sarang, etc.

It has two Surats, Se-ve and Kro-de-he.

Maddhyam Ma.—This Sur is under the protection of the God Mahadeo.

It changes into sharp and flat.

It is connected with the fourth heavens, and the planet called Shums.

It has a restless temperament.

In effect it is warm and dry.

Its complexion is pale pink, arrayed in reddish black garments and prettily ornamented.

Its season is the rainy season.

It is produced from the throat.

Its sound has been taken from the cry of the bird Saras (crane).

It is prevalent in the voice of a human being of two score years.

This note is pleasant in Malkaos, Bhairaon, etc., and unpleasant in Kalyan, etc.

It has four Surats, Vajrika, Prasaarini, Preetee, and Maarjani.

Pancham Pa.—This note is under the protection of the Goddess Lakshmi.

It is permanent like Sa.

It is connected with the fifth heavens and the planet called Mirreekh.

It has a passionate temperament.

In effect it is warm and dry.

Its complexion is red, arrayed in yellow garments.

Its season is the rainy weather.

This note is produced from the mouth.

Its sound has been taken from the cry of the bird Koyel.

It is prevalent in the voice of a human being of thirty years.

It sounds pleasant in the tunes Todi, Aa-sao-ri, and quite unpleasant in Mal-kaus, Hin-dole, etc.

It has four Surats, Ragta-Sandeypnee-Alaapnee Rshiti.

Dhaivat Dha.—This Sur is under the protection of the god Ganesha.

It changes into sharp and flat.

It is connected with the sixth heavens ; and the planet called Mushtari.

It has an equable temperament.

In effect it is warm and cold.

Its complexion is yellow, arrayed in vermillion garments with lovely ornaments.

Its season is the cold weather.

It is produced from the palate.

Its sound has been taken from the neighing of a horse.

This note is prevalent in the voice of a human being of twenty years.

It is harmonious in Bilaval-Alaiya, etc., and inharmonious in Zeelaf-Jogiya, etc.

It has three Surats, Mandati, Rohni, and Rammya.

Ni-khad Ni.—This Sur is protected by Surya.

It is changeable into sharp and flat according to the tune in which it occurs.

It is connected with the seventh heavens and the planet called Zohol.

It has a happy and passionate temperament.

In effect it is cold and dry.

Its complexion is dark, arrayed in black garments and most beautifully ornamented.

Its season is the cold weather.

It is produced from the nose.

Its sound has been taken from the trumpeting of an elephant.

This note is prevalent in the voice of a human being of ten years.

It is pleasant in Bi-hag, Puruj, etc., and quite unpleasant in So-rath, etc.

It has two Surats, Ooggara and Ksho-bhi-ni.

Division of Notes.

To portray to our minds the celestial and most exquisite harmony which the "Shades of Tones" form in the Indian Music by a cut-and-dried theory in black and white is palpably out of the question. There are tones, half-tones, quarter-tones, and one-eighth of tones. The difference in these sounds, as can be well imagined, is so subtle, and so exquisitely fine, that before one has the consciousness of one sound it has merged into the other of its own accord, forming soft modulations and unexpected cadences. It is unutterably pure, high, classical, beautiful and sublime in expression. These "Shades of Tones" correspond with the Surats previously mentioned.

There is a certain stage in each note, which is neither Teevar (sharp) nor Komal (flat), but a sound between the two. This sound or note is called the Suddh Sur (note) and forms the central sound of the note. There are three notes in a higher key than the Suddh and three notes in a lower key than the Suddh, and these together form the seven tones in one tone.

A tone which is one degree higher than the Suddh is called Teevar.

A tone which is two degrees higher than the Suddh is called Ta-Teevar.

A tone which is three degrees higher than the Suddh is called Tam-Teevar.

A tone which is one degree lower than the Suddh is called Komal.

A tone which is two degrees lower than the Suddh is called Ati-Komal.

A tone which is three degrees lower than the Suddh is called Shikari.

These are the seven tones that divide the one tone.

The subtlety and fineness of these sounds may better be imagined than written. To an untrained ear these delicate shades of tone are meaningless, and are hardly discernible. He is merely conscious of an exquisite flow of sounds, all blending into one another, making a gracefully delicate whole.

These seven notes correspond with the Surats already mentioned. These divisions of notes as well as the Surtis, as given in the olden texts, are too complicated to understand, and one gets thoroughly puzzled. As a matter of fact there are twenty-two Surats, or sounds, or tones in one octave, in the Indian Music, and the differences in these is merely that of a hairbreadth, hardly distinguishable to the foreign ear in a melody. And yet it is these Surats which are of great importance in the formation of a tune and in retaining its individual character. They are *distinct* sounds and easily heard when a finished performer plays or sings them slowly in a scale, striking each note successively.

Young Asrekar, of Poona, has made out a very clever table, facilitating their comprehension and use in tunes, discarding some of the classical terms and putting them in his own way, which is simpler and easily understood.

Asrekar's Table of Twenty-two Surats.

	SURATS.	THE TUNES IN WHICH THEY OCCUR.		
1.	Chan-do-vati or Sa ..	This occurs in all the tunes.		
2.	Daya-vati or Ati Komal re ..	Ditto	the tune	Bhairaon, etc.
3.	Ran-ja-ni or Komal re ..	Ditto	ditto	Bhairaveen, etc.
4.	Rag-tika or Suddh re ..	Ditto	ditto	Bibhaas, etc.
5.	{Seve / Roud-ree} or Teevar re ..	Ditto	ditto	Yemen Kallian, etc.
6.	Kro-dhee or Ati Komal ga ..	Ditto	ditto	Todee, etc.
7.	Vaj-ri-ka or Komal ga ..	Ditto	ditto	Bhairaveen, etc.
8.	Prasaarni or Maddhya ga ..	Ditto	ditto	Malkaus, etc.
9.	Pree-tee or Teevar ga ..	Ditto	ditto	Yemen Kallian, etc.
10.	Maarjani Komal ma ..	Ditto	ditto	Bhairaveen, etc.
11.	Kshiti or Maddhya ma ..	Ditto	ditto	Poorbee, etc.
12.	Ragta or Teevra ma ..	Ditto	ditto	Yemen Kallian, etc.
13.	Sandeepni or Teevar-tar ma ..	Ditto	ditto	Poorya, etc.
14.	Alaapni or Suddh Pa ..	Ditto	all the the tunes where Pa is usei	
15.	Mandati or Ati Komal dha ..	Ditto	the tune	Bhairon, etc.
16.	Rohini or Komal dha ..	Ditto	ditto	Bhairaveen, etc.
17.	Rammya or Suddh dha ..	Ditto	ditto	Bibhaas-Malkaus, etc.
18.	Oogra or Teevra dha ..	Ditto	ditto	Yemen Kallian, etc.
19.	Ksho-bhi-ni or Ati Komal ni ..	Ditto	ditto	Gond Malaad, etc.
20.	Teevra or Komal ni ..	Ditto	ditto	Bhairaveen, etc.
21.	Koo-mood-vati or Maddhya ni	Ditto	ditto	Malkaus, etc.
22.	Mandha or Teevra ni ..	Ditto	ditto	Yemen Kallian, etc.

N.B.—The major scale in the European music would correspond with the notes as follows:—Chandovati or Sa, Roudree or Re, Preetee or Ga, Ragta or Ma, Alaapni or Pa, Oogra or Dha, Mandha or Ni.

Saptaks (Octaves).

The seven notes in the Indian Music, Sa, Re, Ga, Ma, Pa, Dha, Ni, otherwise called the "Sargam" form a Saptak (octave). There are five Saptaks.

The lowest octave is called Mandra-tar Saptak.

The next lowest is called Mandra.

The notes of this Saptak are produced from the abdomen.

The medium octave is called Maddhyam Saptak. The notes of this Saptak are produced from the throat.

The next highest octave is called Taar-Saptak, and the notes of this octave are produced from the head.

The highest octave is called Taar-tar Saptak.

A qualified singer must produce the three Saptaks, Mandra, Maddhyam and Taar with ease.

The five Saptaks and even more may be played on the instrument "Been."

The ascending from the low notes to the high notes in a scale is termed Rohi, and descending from the high notes to the low notes in the scale is called Arohi :—Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, is Rohi, and Sa, Ni, Dha, Pa, Ma, Ra, Ge, Sa, is Arohi.

Murchana.

Murchana is that alluring and pleasing oddity in the Indian Music which helps to establish the indefinable charm and the merging of tones which characterises the melodies so forcibly and so fully.

Murchana is the harmonious and gentle gliding of sounds, which occur while uniting one note to the other consecutive one.

There are twenty one Murchanas in the three Saptaks (octaves), each Murchana comprised of the sounds created during the blending of one note into the other of the Rohi (ascending from the lower notes to the higher in the scale of one octave), and the Arohi (descending from the higher notes to the lower).

The following are the Murchanas of the Mandra Saptak:—1, Ootra-Manda. This Murchana is formed by starting from the note Sa in the Rohi scale and coming back to the note Sa in the Arohi scale. The following Murchanas are in their proper order, each having a successive note for a starting point in the scale and coming back to the same point: 2, Ranjani; 3, Ootra-tha; 4, Suddh-kharja; 5, Bajhri-karta; 6, Ason-kranta; 7, Aph-rokta.

Murchanas of the Maddhyam Saptak:—1, Sobray; 2, Harnasuad; 3, Klohna; 4, Barkay; 5, Parkharka; 6, Saddhya; 7, Gorpay.

Murchanas of the Taar Saptak:—1, Pra; 2, Bassala; 3, Sonkhy; 4, Partarka; 5, Roni; 6, Barkhata; 7, Onta.

Harmonious and Inharmonious Notes in a Tune.

Baadi, Sambaadi, Ambaadi and Bebaadi.—These are the four expressions given to the notes which are harmonious or discordant in a tune. For instance :—

1. Baadi. This term is applied to that note which is dominant and gives colour to a tune, like the note "Dha" in the Raag Bhairon, or the note "Ma" in the Raag Malkaus, or Komal Gandhar (flat Ga) in the Raagni (female tune) Todee.

2. Sambaadi is the expression which is applied to that note which gives additional brilliancy to a tune, and helps the Baadi like the Sur "Dha" in Todee. This note is sub-dominant.

3. Ambaadi is the expression applied to those notes which are not discordant in a tune.

4. Bebaadi is the expression applied to note or notes which are completely discordant in a tune like Teevar "Ma" in Malkaus, or Teevar "Ga" in Todee.

Taans.

A Taan is a variation or run which occurs when a tune is played or sung. There are countless varieties of executing Taans, and these are so numerous that a finished performer can sing or play a tune for hours with the introduction of Taans before he has exhausted his stock, and yet not repeat the same Taan twice.

This is that extraordinary part of the Indian Music when a musician has the unique opportunity and advantage of asserting his knowledge and individuality during the course of a performance by harmonious combinations of notes into Taans on the spur of the moment.

These Taans are better illustrated sung or played. To convey any definite idea of what they really mean, in writing, is an impossibility.

The inflections, modulations, trills, etc., they form are so numberless and so inspiring that unconsciously one is uplifted into an enchanted region full of mysterious charms and beauties.

As I have said, there are various classes of Taans. I shall now endeavour to demonstrate one kind of Taan which produces five thousand and forty diversified Taans from the seven notes of the octave, sa, re, ga, ma, pa, dha, ni.

It may help to convey to the readers the extent of the grandeur and beauties these tunes possess. It may seem impossible, at first glance, that such a small number of notes should be able to produce varied strains of such magnitude, but a close study will show how skilfully and with what knowledge it was manipulated by the ancient and great masters of music :—

One note will give you one Taan only—sa.

Two notes will give you two Taans of different varieties : Rohi (ascending from low to the high notes), 1—sa, re. Arohi (descending from the high to the low notes), 2—re, sa.

In three notes, sa, re, ga, you get six different Taans: 1—sa, re, ga; 2—re, sa, ga; 3—sa, ga, re; 4—re, ga, sa; 5—ga, re, sa; and 6—ga, sa, re.

Four notes produce twenty-four Taans, thus: 1—sa, re, ga, ma; 2—sa, re, ma, ga; 3—sa, ga, ma, re; 4—sa, ga, re, ma; 5—sa, ma, re, ga; 6—sa, ma, ga, re; 7—re, ga, ma, sa; 8—re, ga, sa, ma; 9—re, ma, sa, ga; 10—re, ma, ga, sa; 11—re, sa, ga, ma; 12—re, sa, ma, ga; 13—ga, ma, sa, re; 14—ga, ma, re, sa; 15—ga, sa, re, ma; 16—ga, sa, ma, re; 17—ga, re, sa, ma; 18—ga, re, ma, sa; 19—ma, ga, re, sa; 20—ma, ga, sa, re; 21—ma, re, ga, sa; 22—ma, re, sa, ga; 23—ma, sa, re, ga; 24—ma, sa, ga, re.

Five notes have the capability of creating one hundred and twenty Taans.

If the arrangement of the four notes, permitting twenty-four Taans above, is followed carefully, it will be seen that five notes must needs necessarily furnish one hundred and twenty Taans.

It is clear that four notes produce twenty-four Taans. It is in itself a group of four notes only. Five notes, therefore, have five groupings of four notes, thus:

Sa, re, ga, ma, pa are the five notes, and in these the five groups of four notes are: 1—sa re, ga, ma; 2—re, ge, ma, pa; 3—ga, ma, pa, sa; 4—ma, pa, sa, re; 5—pa, sa, re, ga; place the remaining note at the beginning of a Taan. Each of these groups of four notes will produce twenty-

four Taans, making in all one hundred and twenty Taans, for example:

Sa (at the beginning of Taan) and the remaining four notes are re, ga, ma, pa.

These four notes will supply twenty-four Taans according to explanation above, thus: 1—sa, re, ga, ma, pa; 2—sa, re, ga, pa, ma; 3—sa, ma, pa, ga, re; 4—sa, re, ma, ga, pa; etc., etc. When these twenty-four Taans of the hundred and twenty are exhausted, start by placing the consecutive note re at the commencement of a Taan, making a scale like this: re, ga, ma, pa, sa; re at the beginning, and the four notes, ga, ma, pa, sa, will yield twenty-four Taans; example: re, ga, ma, pa, sa; re, ga, ma, sa, pa; re, ga, pa, ma, sa; re, ga, pa, sa, ma; etc.

Then place the following note ma at the beginning of a Taan, and the remaining four notes pa, sa, re, ga, will give twenty-four Taans, similarly start the Taans with pa, and the four notes sa, re, ga, ma will contain twenty-four Taans, completing the hundred and twenty Taans.

Six notes, sa, re, ga, ma, pa, dha, at once multiply the number of one hundred and twenty Taans six times, marking an enormous increase of seven hundred and twenty Taans.

The same method follows the building up of these Taans all throughout, facilitating their comprehension.

The scale of these six notes have six varied groupings of five notes each, with the one extra note which falls at the beginning of each Taan

successively as follows: 1—sa, re, ga, ma, pa; 2—re, ga, ma, pa, dha, 3—ga, ma, pa, dha, sa; 4—ma, pa, dha, sa, re; 5—pa, dha, sa, re, ga; 6—dha, sa, re, ga, ma. Each of these groups of five notes form one hundred and twenty Taans.

Similarly, seven notes form five thousand and forty different Taans, multiplying the last number of seven hundred and twenty Taans seven times, making five thousand and forty Taans.

In these seven notes, sa, re, ga, ma, pa, dha, ni, there are seven different groups of six notes: 1—sa, re, ga, ma, pa, dha; 2—re, ga, ma, pa, dhi, ni; 3—ga, ma, pa, dha, ni, sa; 4—ma, pa, dha, ni, sa, re; 5—pa, dha, ni, sa, re, ga: 6—dha, ni, sa, re, ga, ma. With the one note extra coming at the beginning of the scale of these six notes successively, in the order of the octave, each of these groups of six notes yield seven hundred and twenty Taans, and seven hundred and twenty times multiplied by seven is five thousand and forty Taans.

The skeleton of a Raag or Raagni is sung first, then a line is taken and repeated with the introduction of these Taans and other kinds of Taans which I have not mentioned, but always bearing in mind the scale of the Raag and Raagni that is sung.

For all the Raags and Raagnis have their own scales of variegated notes. These Taans are adjusted to the scale which is true for that particular Raag which is sung or played.

Raag Addhya (Law of Tunes)

CHAPTER III.

Classification of Tunes.

The order in which the Hanuman Mut has classified the tunes is as follows:—

There are six great Raags (male tunes). Each Raag has got its own five Raagnis (female tunes) and eight Putrs (sons) and eight Bhaarjas (daughters-in-law) making in all one hundred and thirty-two tunes.

The important tunes are the six Raags and thirty Raagnis, the rest, ninety-six in number, are minor tunes, though some of these are as beautiful and stirring in conception.

The Raags display the most exalted form of musical energy. They are rich, full, heavy and highly classical in sentiment and permeated by a religio-philosophic vein. They touch the deepest emotional chords of the soul and transport one to a nobler and loftier realm.

The Raags have still retained their notes of original purity, notwithstanding the malices of time and crudities of man; nothing seems to have disturbed or affected their godly conception and sublimity of expression.

They are very difficult to perform, and none but the most profound students or efficient masters comprehend the varied and numerous technicalities which constitute their completeness, and venture to perform them.

The Raagnis are perhaps of a comparatively lighter nature, though some are equally rich and deep in feeling, and quite as difficult to perform. These classical tunes vary in the number of notes they possess in the octave forming their scales.

In some tunes all the seven notes occur. These are termed *Sampuran.*

In others, only six notes of the octave form the scale; and these are called *Khadao.* Others have only five or less notes of the octave which complete their scale; these are termed *Odhao.*

Variegated Methods of Singing Tunes.

There are various methods in which a tune may be sung or played in Indian Music.

Dhurpad.—Dhurpad is that style of singing which comprises *dwelling upon each note* with masterful control for some moments. A Dhurpad of any classical tune may be sung, provided the performer is able to do it. It is very ancient. It is a manly and heavy way of singing, and is the most difficult of all methods.

The "division of notes" in the previous chapter has shown how extremely fine and subtle is the space of sound allowed to differentiate one note from the other. The slightest vibration in the voice tends to produce a Surti (shade of tone). Each note, therefore, should be struck in its purity and richness of sound, and dwelt upon clearly and distinctly. So that the power of retention, with correct intonation, and with absolute control, is the first step of most vital importance to be learnt in singing a Dhurpad, and it is extremely difficult.

When the notes of a Dhurpad of any Raag are struck with that accuracy and precision which it demands, a strange tremor overpowers one, so that one is conscious of nothing but the divine and rich sounds that fill the atmosphere, and hold one in a magic spell. Each note is sung clearly and distinctly in its own purity of sound with magical effect, and retained in its own glory, as long as the power of the performer will allow. Its theme is generally a historical or a religious one. It is never sung quickly, but invariably in Bilampat or Muddh lai, *i.e.*, first or second speed.*

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* N.B.—There are three speeds in which a song may be sung or played.

1*st speed.*—Bilampat (slow)
2*nd speed.*—Muddh (of double quickness)
3*rd speed.*—Dhurat (of tremendous rapidity).

Dhurpad singing is divided into four equal parts. The first part is called *Astaai.* The opening notes of a tune are shown in this part.

The second part is called *Antra.* All the notes that occur in the tune are sung in this portion.

The treatment of the higher notes of the tune is shown in the third part called *A-bhog.*

The last part is called *Sanchari.* It was against the royal etiquette of the former days to sing any other class of tunes excepting Dhurpad in the Durbar. Dhurpad singing is also called the Khandari Baani. It is the most difficult mode of execution and one which is restricted to a very few musical families in India.

Khayal.—A Khayal of any classical tune may be sung. Unlike Dhurpad, each note merges or melts into the other in quick succession. Wave after wave of delicious ethereal melodies float in the air. Floods of scales succeed one after the other, forming pleasing combinations, and the effect is like that of a quick rise and fall of heavenly strains. Trills, variations, tremors, and all such productions of the voice have full play in this kind of singing. Khayal singing was invented by Sultan Hussain Sherki in the fifteenth century, and brought to a state of perfection by Sadarang, the Durbar singer of Mohammed Shah of Delhi.

Tappa.—These were originally sung by the camel and mule drivers in the Punjab, in

which they related the story of Heera and Ranjhi. Schori, the famous singer in the court of Asaf-Ud-dowlah, the King of Oudh, put new life and soul into it, and converted the simple ditty of the desert into a cultivated form of singing.

Hori.—These beautiful songs contain the love stories of Krishna, the God of Love, and the Gopis. The method of singing them is most fascinating.

Thumri.—These are extremely pretty little songs and are very popular and delightful, sung by all in India. They are generally composed in Brij-bhasha, and contain all the characteristic events.

Alaap.—This is to sing the melody of songs by inserting such expressions as Aaar, Naa, Te, Ray, Re, Nom, Ta, etc., instead of the real words of the song.

Sargam.—This is to sing the tune of the song by the notes of the song instead of the words, such as sa, re, ga, ma, etc.

Tarwat.—This is to sing the tune of the song by inserting the expressions of the Tubla (the drum-like instrument to keep time), and not the words of the song, such as Dhirkat, Tirkat, Dar, Dhina, etc.

Bhajan.—These are pathetic religious songs of appealing nature sung by Jogees

(ascetics) on the strange instrument called Ek-tara, and also by devotees in the temples.

Apart from these methods there are also other ways of singing songs at different occasions. The varied parts of the country have their own individual characteristic singing like *Lach-chi* in Punjab or *Maand* sung in Rajputana. *Maand* are evening tunes sung by a maiden who goes to fetch water from a well or by a mother rocking a baby to sleep. They are very beautiful. *Garbas* are gay, joyous tunes sung in Gujerat and Kathiawar on some festive occasions by a group of young maidens. They move in a circular form with slow rhythmic movements bending their lithe figures and gracefully beating their hands in rhythm.

Expressions denoting Information about Raags and Raagnis.

The following are certain musical expressions used in giving information about the Raags and Raagnis.

Maarg is the expression applied to those Raags and Raagnis that are sung exactly alike in all parts of the country but the mode of execution should be so difficult so as not to be comprehensible to all, like the Khandari-Bani or Dhurpad singing. Maarg is celestial.

Deysi is the expression used for those tunes which are sung differently every-

where, but the method of its singing should be so facile so as to be understood by all. Deysi is terrestrial.

Suddh is the expression given to those tunes which have retained the notes of original purity untempered by any freak of time or man, like the six Raags (male tunes) and a few important Raagnis (female tunes).

Salink are those tunes which have semblance of other tunes. These are many.

Sanke-Run are those tunes which are either created out of the combination of two Suddh tunes, or five or six Raagnis. These are numerous.

Maha-Salink are those which are formed from Salink and Sanke-Run. There are no end of these. Some are of a remarkably beautiful and classical nature.

Qualifications of Musicians.

In the ancient days there were institutions of music where a student acquired knowledge, and attained a certain degree that qualified him in his profession, and gave him a certain standing and position in the musical world. There is a veritable vocabulary of titles, that

marked the different grades to which he belonged. I shall quote a few important ones.

Naik was the highest degree conferred on he who was a past master in the science, who not only rendered all the Raags and Raagnis in their original purity and correctness, but was also able to produce pupils equally great. Beyjoo and Gopal were Naiks.

Gandharp was the degree given to an efficient performer of Maarg and Deysi. Taan Sen was a Gandharp.

Gooni was the degree given to him who was able to execute Deysi well.

Pandit was he who learnt the science to perfection in theory but not in practice.

Oottam was the name given to him who had such an extraordinary command over his singing that he could sing without any accompaniment, and not be dependent in any way on his instruments for Tal (time) and Sur (note). This is quite extraordinary in the Indian Music, and only an efficient student could aspire to attain this rank.

Maddhyam was one who was more or less dependent upon his accompaniment.

Addhyam was he who was entirely dependent upon his accompaniment for singing.

Qualities of Voice.

The singer had to be distinguished with thirteen qualities in his voice:—

Mirisht.—That the voice should affect all who heard it.

Mudhr.—That the voice should be sweet and entertaining.

Jhapal.—That the voice should neither be very loud nor very low, but full and rich, and that while singing he should be able to retain the breath for a long time and not suffer from short breath.

Taras-than.—That the three Saptaks should be executed with equal facility and ease.

Sakha-ba.—That the voice should be possessed of the power to create laughter in the assembly.

Kaaran.—That the voice should be possessed of such pathos so as to produce deep feeling and tears.

Komal.—That the voice should be soft and stirring.

Sara-dak.—That the voice should be big and heard distinctly at a distance.

Ghan.—That the voice should be clear without a tremor.

Sang-da.—To execute all the Taans (variations) with great ease.

Gaad.—That the command should be so entire so as to be able to produce loud and soft at will.

Salchan.—To be able to sing at length without break.

Parjar.—That the singer should be of a prepossessing appearance and noble disposition.

Defects of Musicians.

There were several objectionable mannerisms which disqualified a singer. A long list of them is given in the sacred books. The following are a few :—

Sandasht.—To sing with closed teeth.

Bhut.—To sing with fear.

Sankat.—To sing without confidence.

Kanpat.—To start with a tremor in the voice.

Karaagi.—To sing with mouth wide open.

Kapal.—To sing with flourishes.

Kagay.—To start with commotion and noise.

Karaba.—To crane the neck like a camel.

Jumbuk.—To shake and whirl the head and neck while singing.

Parsari.—To make frantic gestures with the hands.

Nameelak.—To sing with eyes closed tight.

Abagpat.—To sing with the words all jumbled up together, and rolling in the throat so as to be incomprehensible.

Stekaree.—To sing by taking sharp quick breaths.

Saan-nasik.—To sing with a nasal twang.

Rava-chat. —That the voice should be shaky.

Asethat.—That the voice should be disturbed and disquiet.

Nasar.—That the voice should be closed and tight.

Kagay.—That the voice should be like the crowing of a crow.

Karish.—That the voice should be thin and flat.

Bhikan.—That the voice should resemble the braying of a donkey.

An efficient singer was supposed to follow these and several other injunctions; he was also carefully instructed to impress upon the hearers with the "sum" of the song.

"Sum" is the important beat or juncture of a tune, where all the attention of the hearers is deeply concentrated. In other words it is the climax of the song.

The singer should also discriminate and mark the occasion by singing opportune songs. He should have a good memory, and should be something of a poet.

The musician of olden days must have been an ideal personage! He was regulated by all the laws so appropriately and becomingly laid down for a master of such an agreeable art.

The modern musician is apparently void of these pleasing qualifications, his study in etiquette is apparently neglected and ignored, and that is the reason why modern singing very often results in grimaces, painful gestures and most disagreeable sounds.

Raags and Raagnis.

All the Raags, Raagnis, Putras and Bharjas and other tunes have names to distinguish them from each other, so that there is no confusion. Some are named after Deities, some after the tribes, some after the composers, some after the countries, etc. They have also appointed seasons of the year and hour of the day when they should

be sung or played. Musicians abide by this law strictly. It may be thought, perhaps, that it is merely a matter of imagination or the habit of centuries that a cultivated ear cannot tolerate a song out of season or time.

A Behag is full of sweet meanings and appealing sentiments when sung at night. In the morning it is entirely discordant and loses its beauty. Similarly, an Aa-saori sung in the early hours of the day stirs the depths of your highest thoughts, at night it loses its charm and falls flat.

This is neither habit nor imagination, but a deeper mystery pervades the arrangement. There are certain notes that are characterised by hot temperaments. These are dominant in the tunes to be played or sung in the hot months. Then there are other notes that are attributed with cold temperaments. These are important in the tunes to be played in the cold season.

The law-makers of olden days were ardent and profound students of nature. They unravelled the hidden secrets of sound by long study, and made sure that certain sounds harmonised with certain notes in certain seasons, and adjusted the notes in accordance with nature.

The twenty-four hours of a night and day are divided into eight parts, and each part lasts for three hours. The first morning part is from six o'clock to nine o'clock. The tunes that are

to be played or sung during these hours are slow, dreamy and pure, and the notes re, and dha are komal (flat). Bhairaon and all its species which are eight and Ramkali are sung at this time. Re, ma, dha are komal.

Nine to twelve is the second morning part, and all the notes that occur in the tunes to be sung and played in these hours are komal—like Aa-saori, Bhairaveen and Todee, and all its kind—which are six. The komal notes now change into Teevar. At noon exactly Sarang is played; it is a brilliant bright melody. All the notes in the Rohi are Teevar, and ma and ni are komal in the Arohi. Sarang is Odhao, and has five notes in the scale, viz., sa, re, ma, pa, ni.

From twelve to three Bheempalaasi, Dhana-asri, Dhaani, etc., are played. Ga, ma and ni in these tunes are komal, and re, da, that were komal in the morning tunes, become Teevar. Three to six p.m., Poorvi, Purya-dhanasri and Maarwa are played in these hours. Shri Raag is played at about six o'clock. Ga, ma and ni, in these tunes become Teevar, and re, dha become komal.

From six to nine all the notes become Teevar. Yemen Kallian and all the Kallian tunes, which are numerous, are played in these hours.

From nine to twelve p.m. are played Bihaag, Sankra, Deyce, etc. They are all in Teevar notes. At about midnight, Bagesari, Behar, Adaana and such are played, and ga, ma, and ni again become komal in these tunes.

From twelve to three a.m., all kinds of Kaanhras, which are eighteen in number, are played including the famous Durbari, excepting Sugrai Kaanhra, which is played in the morning. Malkaus is also played after midnight. The notes re and pa do not occur in these tunes. All the rest are komal. From three to six a.m. are played Hindole Sohni Paraj, etc. The komal notes of Malkaus change into Teevar, and it becomes Hindole, which is Odhao. Then by adding re komal, the tune becomes Sohni, which is Shadhao, and then by adding pa to the scale it becomes Paraj. Basant and Lalit are also played in these hours. Both the Teevar and the Komal ma occur in these tunes.

When the Raags are sung in the proper season and time and with perfect knowledge of the science, an absolute sense of calm and inner satisfaction is derived, hardly to be expressed.

In such a state of perfection the Raags are supposed to be possessed of supernatural powers.

They have chronicles of their births, which point out the mysterious sources from which they have originated. They have a series of interesting legends recording their life histories. They are benefactors of humanity by curing various bodily ailments. They charm the elements of nature, and invoke fire and water, in short, perform miracles.

The idea of personifying all the forces of nature seems to be quite common in Hinduism.

All the Raags and Raagnis are impersonated. There are quatrains and verses, illustrating the form, colour, symbolism and significances which mark each tune. The Raags and Raagnis have been favourite themes with old Indian artists, who have painted them over and over again, but a fine illustration is rarely seen.

Chronicles of Raags and Raagnis.

Mahadeo, the God of Music, is distinguished by having five heads, each of the four heads being turned towards the four quarters of the globe, north, south, east and west, while the fifth head is turned towards the heavens. And from each of the five heads, the five great Raags or demi-gods Bhairon, Hindole, Deepak, Shri and Megh originate. The sixth Raag Malkaus is come out of Parvati, the wife of Mahadeo. Brhama created the thirty Raagnis or nymphs, and each Raag or demi-god was presented with five Raagnis of sympathetic strains, whom he preserved with the tenderest care. Saraswati, the Goddess of Music and Learning, and the wife of Brhama, left an exquisitely graceful and poetic legacy to the world in the shape of the Veena, the most cherished and valued of musical instruments in India, and the demi-god Narada was appointed to practise it.

"From Nada (*sound*) arose Surti.
From Surti came Swara (*tone*).
And from Swara was formed Raga (*scale*)
And from Raga was created Gita (*tune*)
So that the soul of Gita is sound."

Raag means passions, and different tunes excite different emotions and feelings, such as Bhairaveen, is significant of Beauty; Nut, of valour; Maarwa, of fear; Shri, of grandeur; Malkaus, of passion; Aa-saori, of renunciation; Bihaag, of joy and brightness.



I. RAAG-BHAIRAON.

Raag Bhairaon.—This Raag originates from that head of Mahadeo which is turned southwards. This tune, along with its Raagnis, Putras and Bharjas, may be played in the months of September and October. The time for its performance is early dawn to sunrise. It is sumpooran, *i.e.*, has all the seven notes of the octave for its scale. Sa, re, (komal) ga, ma, pa, dha. (komal) ni in the Rohi and Arohi. In form it is like Mahadeo, having five heads, four heads turned towards the four directions, north, south, east and west, while the fifth head is turned towards the heavens. He is represented as a Jogi Sanyasi (one who has retired from the world). His body is besmeared with ashes, his tresses, gray with dust, are gathered on the top of the head; two Gangs (rivulets) oose out of his knot, and flow on either side. These are the two sacred rivers in India, the Ganga and the Jumna. A jewelled Kangan (bracelet) is fastened on his wrist, and a crescent in the centre of the head. The third eye of wisdom is located between the eyebrows. Two black venomous serpents coil subdued round his arms, on the forehead is the sacred mark of religion. He is seated on a skin of a tiger in the heavens, encircled by glittering clouds, holding a spike in one hand, and a rosary in the other. Around his throat is a chaplet of eight human skulls, —his conquered enemies.

Bhairaon has five Raagnis: Berari, Madhmaad, Bhairaveen, Sindhavi and Bengal. The Raagnis

are represented as ideal graces of womanhood, most divinely fair and of incomparable beauty. The radiance they shed is so great that it shames the Sun, who hides his face behind the clouds, and the Moon withdraws in modest retirement on seeing their sweet lustre.



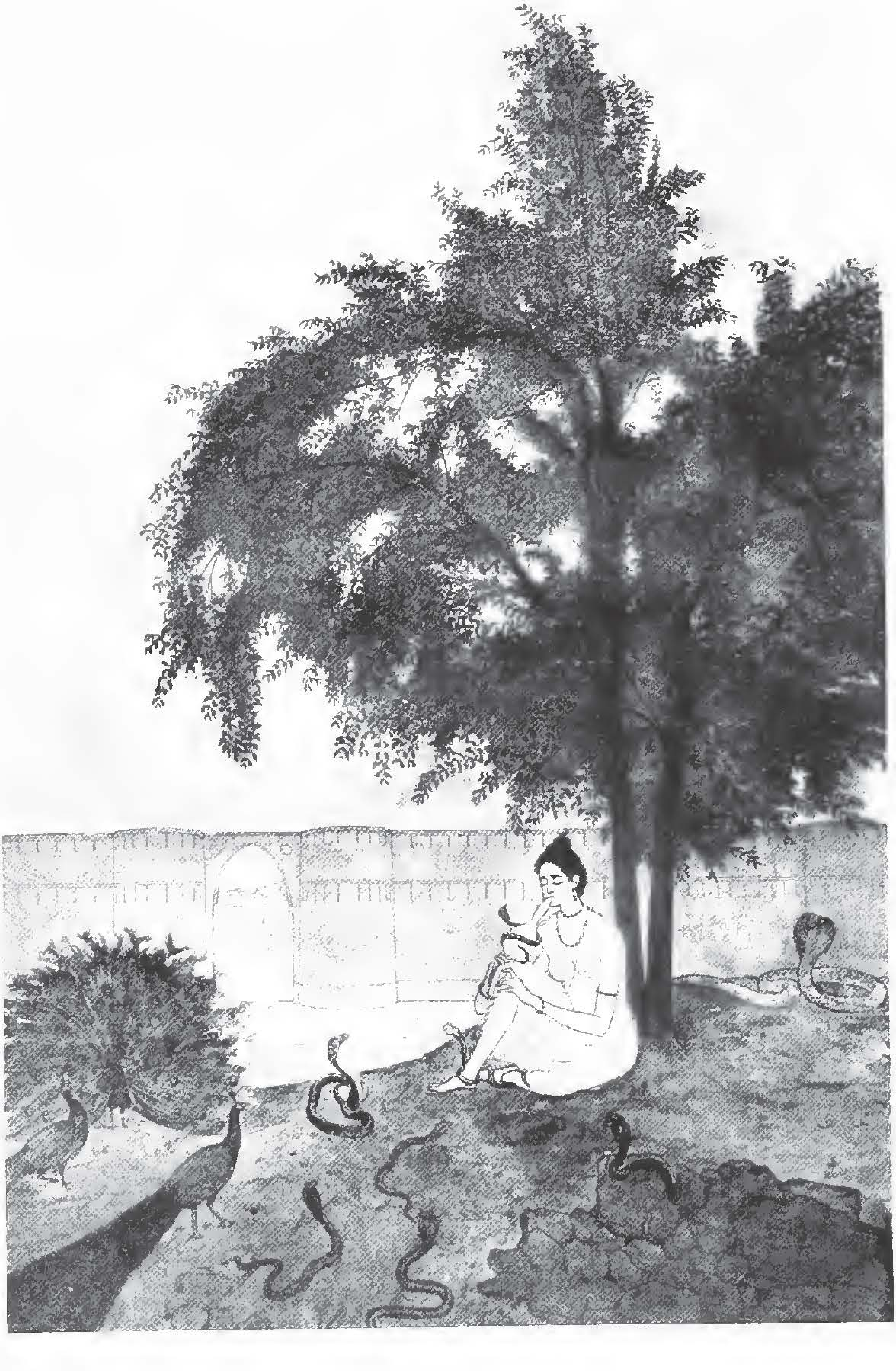
II. RAAGNI-BHAIRAVEEN.

Bhairaveen is sylph-like and most exquisitely proportioned. All the tender freshness and bloom of shy young maidenhood of fourteen years is her birthright. Her hair, still humid with the Shanan (sacred bath), is thrown back in a heavy dark mass. From beneath her long drooping eyelashes there escapes an ineffable light, giving a calm serenity to the beautiful profile. Her slim hands are clasped in reverence. Her whole attitude is bent in submission of religious fervour—a breathing poem of devotion at the altar of "Linga." She has taken out her garland of heavily scented golden Champa (flowers) and consecrated it to the gods.

Her scheme of colour of costume and jewels is red and white. Her dainty person is bejewelled and enveloped in an opalescent gossamer of fairy imagination. The temple of Mahadeo is built on the summit of a hill encircled by a fort. Flowering blooms of the Lotus scent the atmosphere. Two young maidens are engaged in playing and singing on the Majera (musical bells). Pearly dawn is creeping invisibly, bathing the realm with a delicate and roseate light. This is the enchanted hour when the tune of Bhairaveen is sung.

The tune is Sampooran. Sa, re (komal), ga (komal), ma (komal), ma (teevar), pa, dha (komal), ni (komal), in the Rohi. The scale changes in the Arohi, and only one ma (teevar) is retained.

N.B.—The Tumboora (musical instrument) in the hands of the singing girl in the painting is a mistake on the part of the artist. It should be a Majera.



IV. RAAGNI AA-SAO-RI.

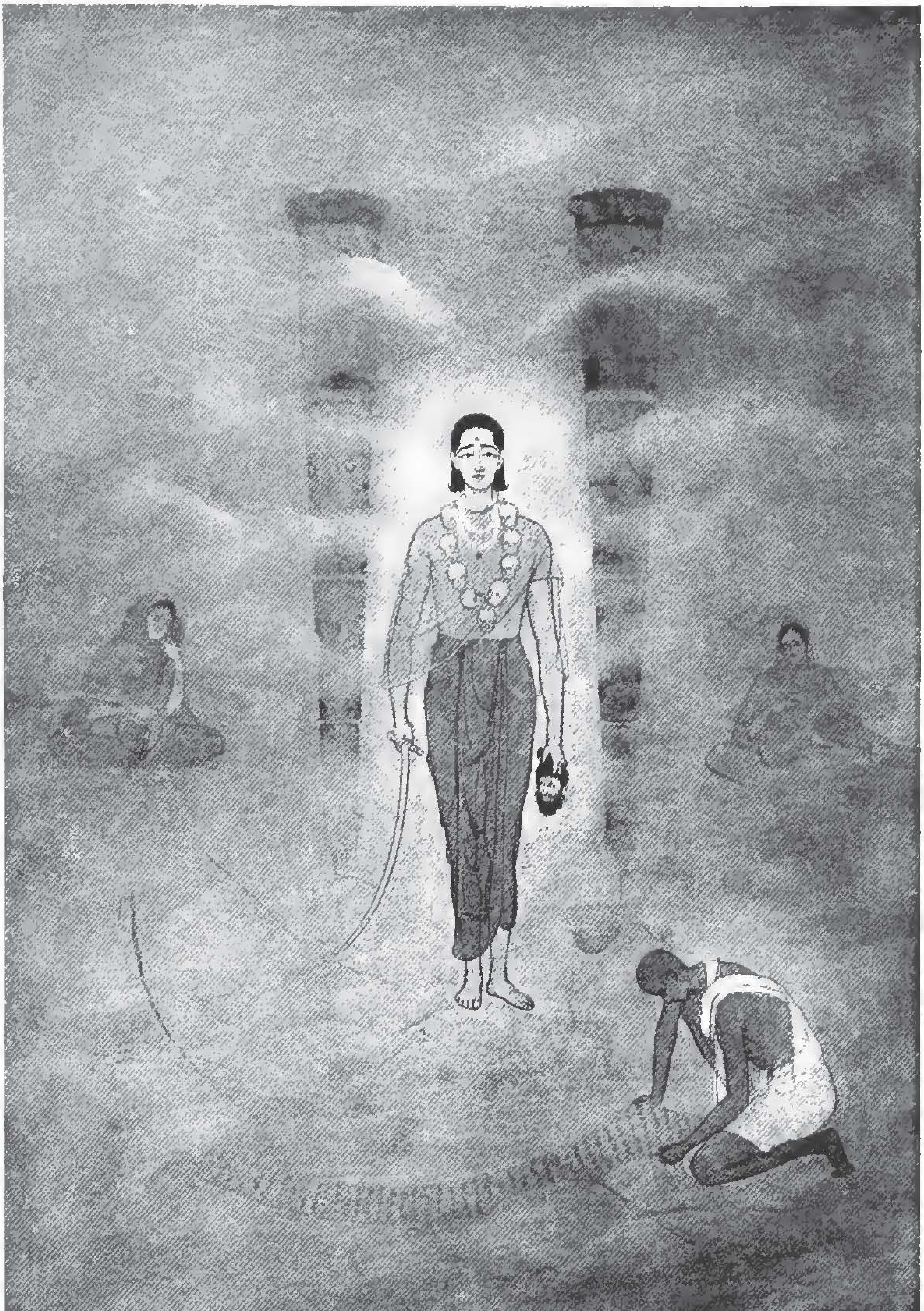
Aa-sao-ri has an ascetic character. It is represented as a female Jogi (one who has renounced the world) seated on a promontory inside a fort surrounded by water and beneath a huge Sandal tree. Its delicate, massive and perfumed foliage bent towards her in tender protection, and shading her from the morning sun's warm rays. The hour for its performance is morning. Her dawning womanhood is arrayed in the simple salmon coloured garb of a Jogan, defining the beautiful and subtle lines of her figure. Her raven hair is massed on the top of the head. On the white brow gleams the sacred mark of religion in camphor. Her slumbrous eyes are heavy and languorous with the power of her own music. Her sweet mouth is intent on blowing the soul-stirring notes of the Poongi (musical instrument). Her personality glows with music. The serpents and peacocks are attracted beyond control. They creep and crawl towards her fascinating being amazed and entranced, wholly worshipping her.

N.B.—The Sandal wood tree has an affinity to serpents, so has the flute Poongi.

Raag Malkaus.—This Raag has originated from Parvati, the wife of Mahadeo. The tune, with its Raagnis, Putrs and Bharjas, may be sung in January and February, which are the months congenial to these tunes. The hour in which it should be performed is past midnight. It is Odhao, and has sa, ga, ma and ni notes in the scale. All the notes are komal. He is represented as a glorified image of the rich, deep, passionate and mystical melody. Dressed in blue, his dreamy eyes are veiled with emotion. He is holding a severed human head in one hand and a naked sword in the other. He stands entranced, listening to the delicious music by the maidens in the undefined distance. Towering on either side are the "Morechals" (insignia of royalty).

Malkaus has five Raagnis—Lambhavati, Gunkali, Todi, Gouri and Koukab. The Raagnis are fair bevies of beauties, each lovelier than the other, dreaming away the warm hours of life in pleasant and sweet musings. No cares or troubles cross their serene path; no clouds disturb the eternal gay sunshine of their lives.

N.B.—The idea of conquering enemies is a favourite one in the Indian Music. The Raags were qualified as brave undaunted warriors overcoming their formidable opponents.



V. RAAG MALKAUS



VI. RAAGNI TODI.

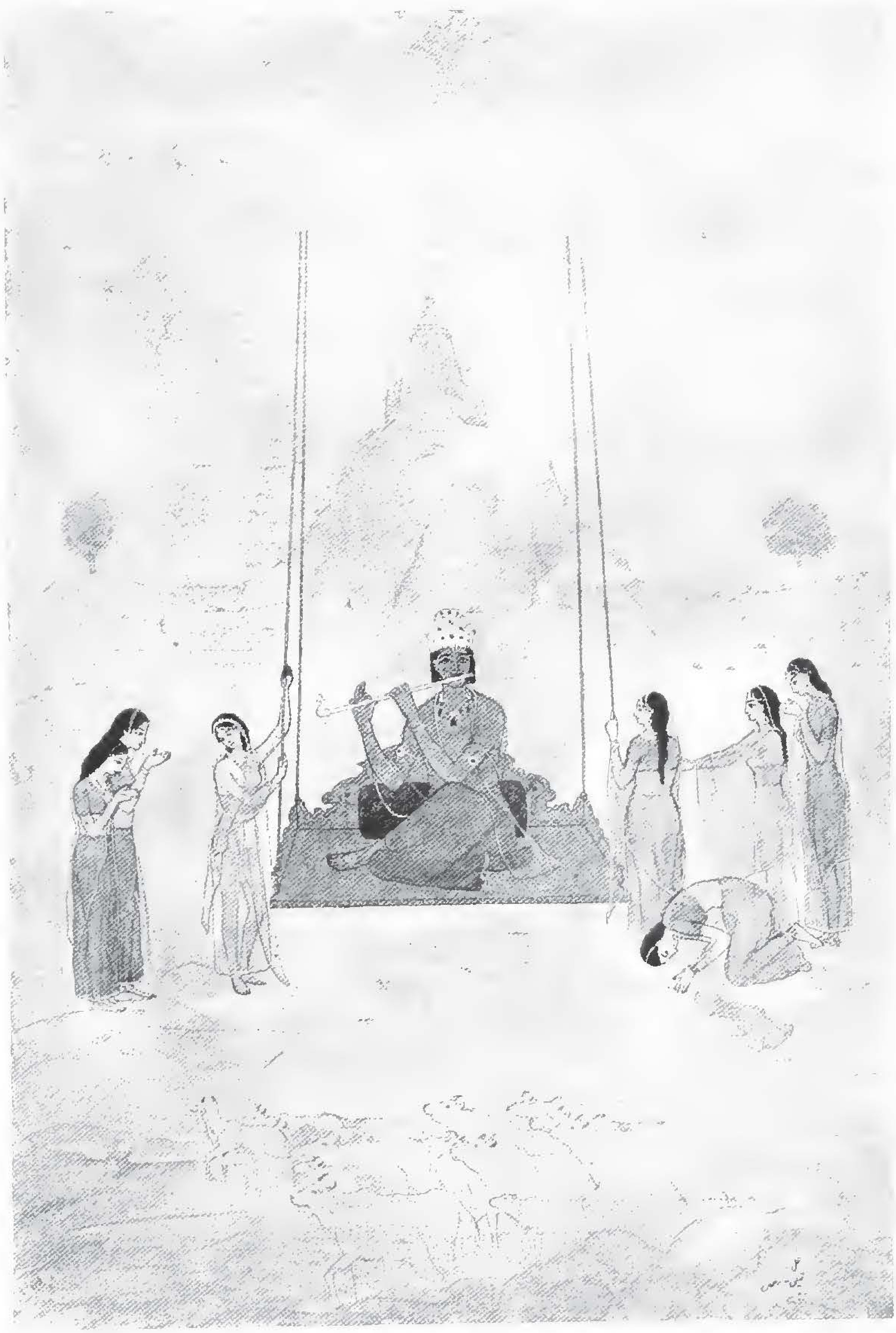
Todi is represented as a young maiden of ravishing fairness. Dressed in white and gold, with the sacred mark of camphor and saffron on her brow, she stands on a hilltop in the jungle, wholly absorbed in playing the Been. Her pulses beat in rhythmical whirl of motion, causing the young crimson to mount the alabaster of her cheek. Her dark depths of eyes catch the gold of the rising morning sun—the time for performing this tune.

The wild deer venture within the sacred precincts in meek submission and adoration, completely fascinated and subdued by so glorious a picture and so thrilling a music.

N.B.—Certain tunes attract certain animals in nature. The todi is always associated with the deer, whom it subjugates.

Raag Hindole.—This Raag has sprung from that mouth of Mahadeo which is turned towards the north. The months in which it should be played are March and April. The hour for its performance is when the night has far advanced. It is Odhao, and has only five notes of the octaves in the scale—sa, ga, ma, dha, ni. The latter four notes, ga, ma, dha, ni, are teevar (sharp) in the Rohi and Arohi.

In form it is like Krishna, the God of Love, seated on a Hindola (cradle) playing the Bansri (musical instrument), surrounded by his Gopees, who are swinging him in responsive motion of their songs and his Bansri. The liquid depths of his eyes are brimful of mirth and love; locks dark as musk are braided away from the forehead. Rainbow coloured draperies of gossamer airiness encircle the graceful forms of the young maidens, kissing the blooming cheeks and falling lightly over their heads. Jewels shed their brilliant lustre, enhancing the chiselled loveliness of face and figure. Hindole has five Raagnis—Bilawal, Ramkali, Lalit, Deo-sakh and Patmanjari. The Raagnis live in a nest of swansdown in their soft sweet thoughts. Their years of musical life roll smoothly by.



VII. RAAG HINDOLE.



VIII. RAAGNI LALIT.

Lalit is represented as a dainty specimen of the finest feminine aristocracy. Her fair skin is like alabaster, with a delicate fire behind it. Her beautiful head poised on a graceful neck defies the pressure of jewels in rich profusion on arms, throat, ears, head and feet. Golden gauzes of quivering tints and richness float round her exquisite proportions, disclosing each perfect line. The perfumed tresses are thrown in a dense cloud behind. The mysterious expression of the large limpid eyes is partly revealed in the shadow of the long, dark silken lashes which veil them. She reclines with ease on the flower besprinkled jewelled divan, subjugating the senses by her poetic grace and indefinable elegance. A woman with a garland of flowers is standing near her in attendance, gazing on her rapturously.

It is Sampooran and both the ma, komal and teevar occur in this tune. The scale differs in the Rohi and Arohi. Rohi—Sa re (komal) ga, ma (komal), ma (teevar) dha (komal) ni. Arohi—Sa, ni, dha (komal) pa, ma, (teevar) ma (komal) ga, re.

Raag Deepak.—The tune of fire! Deepak is created out of that mouth of Mahadeo which is turned towards the East. This tune, with its Raagnis, Putrs and Bharjas, may be played in the months of May and June, the hottest time of the year. The hour of its performance is dusk, when the shades of night are beginning to gather on the waning light of the day. This tune has the remarkable power of invoking fire in nature, and, if played at the right hour, with that correctness which it demands, the effect is so magical that all the lights burn instantaneously. It is a very complicated and classical tune. The scale differs in the Rohi and Arohi. Rohi—Sa, ga, ma (teevar), pa, dha (komal), pa, sa. Arohi—Sa, ni, dha (komal), ni, sa, ga, pa, ma (teevar), ga, re (komal), sa.

This mystic Raag is extinct now, and the legend attached to its extirpation is that the court musician Taan-sen was singing it in the presence of the mighty emperor Akbar. His whole soul poured into the song. Sound after sound vibrated through the air and petrified the hearers. His song had no ending, till at last even nature was moved beyond control. Fire was ignited and the place was in flames.

This incident proved fatal for the tune and none has dared to sing it since. The awe and fear with which it is regarded, even to-day, is beyond belief. The greatest musician will bend his head in reverence and silence at the very name and will refuse the honour of singing it. It is strange that an incident which happened



IX. RAAG DEEPAK

centuries ago should still exercise the same stronghold on the minds of the people, as if it happened to-day.

The notes are there, the melody is there, but no one has the courage and boldness to sing it, and the deplorable fact remains that one of the six great Raags is lost to the world, perhaps for a mere superstition. The tradition goes on to say that the record may only break if the world produces another Taan-sen, which is not likely.

Deepak is represented as a handsome young man in the prime of life, most gorgeously robed in red, sparkling in darkness. The brilliancy of his person is so enormous that the rays penetrate the gloom and shoot like tongues of fire.

Deepak has five Raagnis, Kaamode, Deysi, Kanhra, Kidara and Nut.

These female tunes have variegated qualifications. Kamode and Deysi are personifications of "beauties in distress." Kidara has lost her individuality in thoughts of Mahadeo and her contemplation of the Deity has been so deep that her person has actually assumed the form of the Divinity. She is represented as Mahadeo.

Nut and Kanhra are magnificent women with moral and physical courage.

"Daring and bold in war.
Arduous and impatient in love."

Nut is represented as a conquering hero, having overcome her enemy after a brief struggle, and holds a severed head in one hand, and a naked sword in the other.

Kaanhra has clear cut handsome features, and dignity of manner and personality. She is dressed in white, covered with shimmering gems. Her brow is spotted with the sacred mark of religion in camphor. She holds one tooth of a subdued elephant in one hand, and a naked sword in the other. A massive grey elephant is cowering before her, supplicating for his lost tooth. Her delicate nostrils are dilated in disdain. Her dark eyes flash fire. She gives him a withering glance.

There are eighteen varieties of this tune, and most of them are Salink, *i.e.*—having a semblance of other tunes.

The time for its performance are the early hours of the night.

N.B. It may seem strange to note that some of the representations of tunes are so crude that they have absolutely no bearing with music. How could warrior-like fighting women be classed among the Raagnis, who are over and over again associated with all that is exquisitely chaste and refined, ever young and living in the lap of luxury and gaiety. And yet strangely enough such is the case.



X. RAAGNI KAANHRA.



XI. RAAG MEGH.

Raag Megh.—This has come out of the fifth head of Mahadeo which is turned heavenwards. The months in which it should be played are July and August.

It is the lord of rain.

It charms the element of water in nature and acts as a spell to bring forth torrents of rain flooding the country. It may be played at all times in the rainy season. Megh is represented as a dark handsome man of formidable appearance. He holds a naked sword in the hand, flourishing in mid-air as if to rent the very skies, growling and snarling in rage. He scowls heavily. His eyes are fierce. His hair is drawn upwards and twisted like a turban. The heavens are blackened with angry clouds. Thunder and lightning tear the murky and thick atmosphere, rendering an altogether dreadful aspect.

It is Sampooran, sa, re, ga, ma, pa, dha, ni (komal) and ni (teevar) in Rohi and Arohi.

Megh has five Raagnis: Bhopali, Malar, Gojri, Tunk and Deyce-kar. All are lovely maidens of young years leading happy lives of unbroken joys and pleasing thoughts.

Gojri is represented as a blushing young maiden, dressed in an orange bodice and a crimson scarf wound round her beautiful limbs, seated in a flower-besprinkled meadow, engaged in playing and singing on the Been with her companion.



XII. RAAGNI-GOJRI.

Ast-Addhya (Law of Musical Instruments)

Chapter IV.

The highest form of musical culture considered in India is singing. A person blessed with a beautiful voice and understanding is specially favoured. Singing is not perfect unless accompanied by instruments for Tal (time) and Sur (intonation).

The next in order of accomplishment in the musical world is Waadan (playing). The musical instruments in India are of infinite variety and grace. They are classed under separate divisions and go under four great headings. Their functions are varied. Some are meant only for accompanying purposes to songs and other instruments, and have no special bearing, significance or beauty when played by themselves, such as Sarangi, Tubla Pakhawaj, Tamboora, etc. Others are important instruments and are played by themselves, and are full of richness, beauty and intricacy, such as the Been, Sitar, Sarode, Bansri, etc.

The following are the four headings under which come all the musical instruments of India: Tut, Betat, Ghun and Sekhar.

Tut comprises those instruments that are strung with brass or steel wires, or with silken and cotton cords, and are

struck either by a piece of wood, ivory, finger nails or a little arrangement of wire in the shape of a finger end called Mizraab. These instruments are the Been, Sarode, Tamboora, etc.

Betat are those instruments that have skins stretched in the hollow circular form at one end and are played with a bow, such as the Sarangi, Taoos, Dilruba, etc.

Ghun are the species of drumlike instruments struck by the hand or a stick of wood like Pakhavaj, Tubla, Dhole, Nakkara, etc.

Sekher.—These are the pipe-like instruments blown by the mouth either by full or half breaths, like Nafeeri, Bansri, Poongi, Senai, etc.

There are five instruments which if learned to play with masterful skill facilitates the management of other instruments, and these are the Been, Murdung, Senai, Sarangi and Rubaab.

1.—By acquiring the Been to perfection Sitar and Tamboora and such are most easily manipulated, Been being the most intricate instrument of its kind.

2.—By becoming an expert on the Pakhavaj, Tubla, Dhole, Duff, Champ, Dhoomus, etc., may be played without much effort. These are all the species of the drum and Pakhavaj is the most difficult of its kind. All have individual methods of playing; some are struck by the hand, some by rods and so on, but the beat

and time is more or less similar. Pakhavaj has the most numerous and intricate beats.

3.—Of all the pipe-like instruments Senai is the most difficult and if this is learnt to perfection all the other instruments of its kind, like Tota-gazi, Bansri, Poongi, Nai, Bheer, etc., are easily acquired. All are blown by the mouth, either by half or full breaths, and the fingers are pressed on and lifted off the openings to produce notes.

Sarangi is a stringed instrument played by a bow, and the most difficult of its kind, so that if this is played well the other instruments of its class like Taoos, Dotara, etc., are very easily acquired.

5.—The fifth instrument, which if learnt to perfection, facilitates the learning of other instruments of its kind is Rubaab. If this is learnt with excellence Sarode, Sur-been, Jantroo, and such are quickly learnt.

The most ancient music of India is attributed to the Deity Mahadeo, who invented the Been and Dairoo for his own pastime. Been is the musical representation of the Goddess Parbati and very pretty legends record the origin of this instrument.

Those that are invented by the Deities are regarded as sacred, and the profoundest respect is paid to them.

Ganeshji, the Belly-God, invented the classical drum Murdung or Pakhavaj after the style

of Dairoo, and from Pakhavaj were invented Tubla, Dholak, Dhoomus, Champ and other drum species. Many instruments of simpler construction and beauty followed the Been, like the Sur-been, Sur-singar, Tamboora, Sitar, etc.

The fabled Bansri was the invention of the Love-God Krishna, who intoxicated his milkmaids (gopees) with its sweet and enticing strains.

Senai was invented by Hakeem Bu Ali Senai and named after him Uns. Tota-gaxi, Aadh-guzi, etc. followed in later years.

Sarangi is also the invention of a Hakeem of a comparatively much later period. Dotara, Kamaancha, Taoos, and similar instruments came into existence after.

The stirring and appealing Nai was the creation of Omar Aiyyar noted for his clever pranks.

Algooza, Pungi and such came into practice later.

The majestic drum Nakkara was played before royalty or in times of war. Smaller instruments of its kind were made later.

(*a*) The following are the instruments that are played by the fingers, and are fitted with metal bars:

Rudr Been is a glorious heirloom of ages and the King of instruments invented by the God of Music, Mahadeo. The beautiful legend attached to its origin runs thus:—

Mahadeo once saw Parbati reposing most gracefully, her perfumed breath breathing soft music. Her delicate breasts rising and following in rhythm. Her arms and wrists were laden with bangles.

Mahadeo intoxicated by the ravishing vision gazed at it long and silently and retained it in his memory. The lovely picture disturbed his mental equilibrium and left him no peace until at last it settled into a definite and extraordinary composition, resulting in the musical instrument, the unrivalled Been!

The long neck represents the straight lithe figure of Parbati. The two gourds her ivory breasts, and the metal frets her bracelets, and most exquisite of all the exquisite sound, her musical breathing.

To handle a Been is a most arduous task, a life-time of practice can alone produce a master. The player is seated with folded legs, with one gourd resting on the left shoulder, and the other resting on the folded legs. The style of performing on the Been is mostly in the Alaap-chaari, and the correct accompaniment is the Pakhavaj. The wires are struck with Mizraabs and the nails, kept long for the purpose, of the right hand. The left hand fingers are pressed on the fixed frets to create notes.

It is handsomely ornamented with inlaid ivory and real gold and silver painting, and is altogether an expensive luxury.

Saraswati Veena, so called after the Goddess of Music and Learning Saraswati, who is invariably represented holding the instrument in the paintings. It is somewhat similar to the Been in form, having a finger board fitted with metal frets and a sloping gourd at the bottom and a gourd on top, and the sacred head of a carved lion at one end.

It is the instrument of Southern India and accompanied by Pakhavaj. It is played seated and held slanting, pressed with the right arm. The wires are struck with the fingers of the right hand, and the left hand fingers run up and down pressing the bars unsupported. This is a comparatively easier Been of the two.

It is beautifully carved and worked with gold and silver.

Sitar is a most happy invention of Amir Khusrao, whose name is so well known in the musical world. It has always been one of the most popular instruments.

A particular style of music is played upon it, and one which is called Jore and Gut Toda. The drum Tubla accompanies Sitar.

It is invariably highly ornamented and is played seated, the right arm pressing the gourd; the neck is held slanting. On the first finger of the right hand a Mizraab is worn which strikes the wires, the left fingers press the moveable frets to form the notes.

Ektara is a modest little instrument of one wire only, used by wandering mendicants, who sing Bhajans (hymns) on it. A bit of skin is stretched in the hollow circular form, and on the neck or rod one wire is strung. That one wire is struck at intervals to accompany the song. The sound is exceedingly pathetic.

Tamboura is by itself. This was invented by the demi-god Naradja. It has a sloping gourd and a long neck strung by four wires only. The object of this instrument is merely to accompany songs and other instruments that are played individually.

It is played seated; the gourd rests between the legs, and the neck rests on the right shoulder. The first finger of the right hand alone strikes the four chords at regular intervals in rhythm with the tune.

A singer is perfectly like a fish out of water without his Tamboura.

(*b*) The following instruments are played by a bow and have metal bars for the guidance of notes:—

Kamaancha.—This is made entirely of wood, and a skin stretched on the lower portion; and the upper portion is just like a Sitar, and the lower like a Sarangi; and like the Sarangi, it is played with a bow.

It is mostly used in Punjab as accompaniment to songs.

Taoos, so called because of its beautiful colour and shape like that of a peacock. It is painted in all the metallic shades of the beautiful bird. Its tail is the straight finger board fitted with moveable frets just like the Sitar, and the lower portion is the head of the fascinating bird. It is played seated with a bow.

Dilruba.—This is similar to Taoos. The only difference is that the Taoos has got the head of a peacock and this has not. It is played seated with a bow.

(*c*) The following instruments are played with bow and have no metal bars :—

Sarangi.—Is the violin of the East ! Its tone is delicate and sweet, and is quite a necessary asset to singing and dancing. It is a very popular instrument all over India. All the fluctuations, inflections and variations of a voice can be most beautifully imitated on this instrument. A skin is stretched on the lower squarish portion, and two groupings of wires are placed upon the surface, one above the other. The upper ones are played with a bow. It has no frets, so that the notes are created on the surface wires. It is played standing or seated just as the occasion may require.

It is the invention of a Hakeem of former times. The legend relates that a Hakeem was once travelling on foot, and worn out with heat and fatigue rested beneath a huge tree. Suddenly some sweet strains of music struck his ears; he listened astonished, attentively, and searched in vain from whence the sounds came, until at last looking up he discovered a wonderful phenomenon, the object of his search.

The dried skin of a dead monkey was stretched between two branches entangled with its dried guts, and the wind blowing through it caused melodious sounds. He carefully removed the skin and guts, replaced them on a construction of wood, and after some years of labour, with due modifications and additions, completed the present day Sarangi.

Sarangis, made in Jaunpori, are most known.

Sazinda.—This is a quaint looking instrument invented by Guru Amardasji of Amritsar, whose temple in that city is so well known. It is made entirely of wood and has an oval, hollow form beneath, and a strip of wood across on which wires are strung It is placed in the same position as the Sarangi, and played with a bow. The fingers are pressed on the wires to form notes.

Hindustani Dotara:—This two-stringed instrument is like a simplified miniature Sarangi, and used by the peasantry. It is called Dotara, which literally means two wires.

Marwari Dotara.—This is only used in Marwar. It has a gourd of a half cocoanut with a skin stretched over it. The neck is made of wood on which are strung two wires. It is played with a bow.

(*d*) The following instruments have four wires, have no frets, and are played with a plectrum. They are all very difficult to learn, and are played seated.

Rubaab.—This is supposed to be the invention of Sikandar Zulquarnein. It is made of wood and skins stretched on the lower portion. It has two groups of wires, one below the other. The surface has got four wires, and seven below, called Taraps. It is played with a triangular piece of wood and the notes are made by manipulation of the wires.

Sarode.—Is similar in construction to Rubaab, but different in form. It has a circular hollow gourd with skins stretched over it and the neck ends in a hook-like arrangement on top.

Chaartar.—Literally four wires. This instrument is much akin to Sarode in construction, but differs slightly in shape.

Sur Been.—Was invented by Kaalé Saheb, Prince of Delhi.

It is like the Sitar in shape with the bars. The surface is covered with a thin plate of steel.

It has two groups of wires, four on the surface and seven below.

Sur Singhar.—Like Rubaab it is made of wood and skins stretched on the lower portion that widens into an ovalish elongation. Owing to its extreme complications there are very few musicians who attempt to play this instrument. Bahadur Sen, one of the court musicians of Rampur, is an expert on the Rubaab and Sur Singhar.

Tarab.—This is a quaint instrument made out of one piece of wood and skin stretched on the widened lower portion. It has many wires but no frets. The method of its playing is peculiar. It is laid flat on the ground and struck by a long, thin semi-circular strip of wood.

(*e*) The following are pipe-like instruments blown by the mouth :—

Algooza.—It is a flute made of bamboo and black wood. It is slightly wider at the bottom than the top and has seven apertures at equal intervals.

Pair of Algooza.—These are two pipes of similar kind blown at one time and used by the peasantry.

Nai has been the theme of all poets and love-ditties. It is the invention of Omar Aiyyar to ensnare maidens with its magic

sounds. It is exactly like the barrel of a gun and has seven openings.

Bansri.—The fabled. It is the creation of the Love-God Krishna-Kanhaiya to entangle the Gopees (milkmaids) in its charmed meshes. He succeeded well, for we have endless tuneful legends and songs depicting the surrender of lovely maids in spite of themselves.

Its sacred tones may be heard through the force of Yog (meditation).

It is accompanied by the Duff.

Sankh.—Is very rare and sacred. No place of worship is without this Conch.

It is the manifestation of sound in nature. Sankh is a species of shell upside down in shape. In all the temples and shrines the conch is first blown and then the place entered. It has one shrill note only, and if placed in a windy position the sound is created on its own account.

Its tone may be heard in Yog.

Sanghra.—This is really a horn of a deer which is blown in the temples and thus considered sacred.

Turai is made entirely of brass and is played with Duff.

Bheer is one of the most ancient flutes of mythological interest. It was played in the marriage of Mahadeo and Parbati. It is made entirely of copper and has a shrill sound.

Karna is a heavy curved pipe awkward to hold. It is blown hard and played in a band in times of important occasions, like war, marriage and other big festivals. It is entirely made of brass and the sound is harsh and loud.

Poongi.—This is a flute-like instrument used by conjurors for fascinating and subduing snakes. The sound is supposed to exercise great power over these reptiles.

It is composed of a dried and cleaned vegetable marrow with an opening at the narrow end. Two thin and smooth round Singapori bamboos with seven holes are attached in the centre of the gourd below. Two human hairs are inserted in the pipes and attached with wax. The big opening in the narrow portion of the vegetable marrow is blown by the mouth and notes and tunes produced.

It is extraordinary how the weird sound of the Poongi affects the serpents. The conjuror sits on the floor playing the monotonous tune, swaying his body to and fro in a circular movement. The serpent gets strangely fascinated by the movement. It raises its head and unconscious of all its surroundings follows the conjuror bewitched. It sways its body and moves circularly. The tune gets louder. The spirit of music gets more and more into it until it gets hold of it completely; it becomes the embodiment of the tune, breathing

the melody with its motions. The conjuror stops the music. The spell being broken, the snake drops down fatigued and, subjugated, glides back into his dark den.

Murchang.—This is a strange instrument. It is entirely made of thin strips of wire in a fork-like arrangement. The central strip is elongated and curled at the end. It is held in the left hand. The central portion is held quite close to the mouth and certain expressions like Dar Pir, etc., are whispered musically over the fork. The right hand taps rhythmically the curled end. The sound is soft and captivating. In some parts of India this is quite a popular pastime.

Uns.—This flute-like instrument is played in a tiny band of four people called the Roushan Chouki Wala, comprising two Uns players, one drummer who beats on the Champ and one bellringer who shakes the Jhoon Jhoona in rhythm.

This band plays on festive occasions, and precedes the bridegroom in a marriage procession or goes in advance of a nobleman's cortege.

The construction of Uns is as follows. A tube having seven holes is inserted into a cast cup of metal, and three strange little contrivances are held together with silk strings. They are fitted into one another on the mouth of the

tube. The first is a metal needle which is adjusted half way in the tube. A disc of ivory, with a hole in the centre, is fitted into this needle, and lastly a blade of a rare species of grass called "Paalaa" is fixed carefully on top. The grass is soaked for an hour and then the Uns is ready for use.

Senai.—The remarkable invention of Hakeem Bu Ali Senai. It is customary in India for the pupils to make a little offering and prayers in the name of the great philosopher before beginning their studies.

Senai is more or less similar to Uns in appearance. Its tube is narrower towards the top and widens at the bottom. Both tube and cup are made of black wood. The metal needle, ivory disc and blade of grass are adjusted on top as in Uns, only they vary in size.

This wonderful grass called Paalaa is cultivated in a special region with the greatest care. It is white or red, very flexible, and only used for the purpose of Senai and such instruments. All the tunes, with their fluctuations and variations, can be very finely executed on this.

Senai is played in the temples and in a band called Noubat.

Noubat literally means nine performers:—Two Senaichees (Senai players), two Nakkarchees (drummers), one Jhanj (bellringer), one Karnaichee (Karnai player), one Damama (drum

beater), one Baaridar (attendant to warm the drums and fill the hookas for the party), and one Jamadar (conductor and leader of the band).

Noubat was a band exclusively organised for the dignity and majesty of the kings and noblemen, dead or living, and placed in the gateway of palaces, mansions, mausoleums, tombs, etc., of royalty, in recognition of their presence there, living or dead.

The custom is still prevalent in India.

Noubat is played eight times during twenty-four hours at an interval of every three hours.

In the times of royalty it was also a war band and most stirring anecdotes are told of famous leaders of Noubat who stimulated the soldiers with courage and zeal.

Sangur and Bhallun are most brilliant names in history. Their magical play and undaunted prowess inspired the soldiers with fresh energy and confidence to face the enemy over and over again. Bhallun and Sangur fell martyrs in the battlefield and were buried on the spot where they fell.

A pilgrimage is made to the tombs by all the musicians of this class and offerings and tribute paid to their respective names.

The sticks with which they beat the drums were entombed. After some time they grew into large beautiful trees shading their graves and yielding most delicious and large quantities of fruit. So runs the tradition.

(*f*) The following are the drum species, struck either by the hand or stick. These are only used for keeping the Taal (time). The Taal is a very complicated factor in the Indian music and varies considerably with each song.

The drum Pakhavaj has got nearly two or three hundred varieties of beats for each Taal; and it is quite an ordinary thing for a finished Pakhavaj player to go on playing varied beats for a number of days.

Pakhavaj was invented by the belly-god Ganeshji, and is the classical drum of India. It is the most difficult of its kind. It is only accompanied on Dhurpad and Hori style of songs, also with classical dancing and the "Been." It is the shape of a barrel and made of wood with skins stretched on either side. On one side black ink is applied and on the other the dough. It helps the dash of tone and makes it rich in sound. The skins are strung with cords which are loosened and tightened according to the voice of the singer. The variety of sounds that are produced on the Pakhavaj is nothing short of a marvel.

Sometimes it is the boom of guns, sometimes it is thunder, sometimes it is nasal, sometimes it is the cry of birds and animals, and so on.

The beats of the Pakhavaj are first produced vocally and the same wording is reproduced on the drum! Each beat has got a name of its own

and the knowledge of them means quite a life-long study.

They comprise such expressions as Kit, Tika, Giddi, Ghun, Tuk, Dhikat, Dha, etc.

It is wonderful how the very words are suggested as if somebody was repeating them.

Tubla is the happy invention of Sudhar Khan Dhari and is a very popular drum of a lighter and easier nature to play than the Pakhavaj.

In appearance it is like Pakhavaj equally divided into two parts. The construction also is more or less similar. It is either played squatted on the floor or standing.

The beats are as follows: Dha, Dhin, Dinna, Turkat, Kittack, etc.

Manjera.—These are metal cups of extremely pleasant sound, attached to each other with a loose piece of string, and mostly played in rhythm with a Tubla. Both the cups are held in the fingers, one heavier than the other, and struck at intervals. Even this tiny little instrument has various beats, and is struck in a certain method.

Dhoomus and Champ.—These are two funny little drums, one for the right hand and one for the left. They are earthenware cups, covered with skins and encased in a cage of cords, and hang low from the neck of the player on either side by means of the strings. It accompanies the flute Uns in the band of Roushan Chouki Wala.

Nakkara.—The royal drum. It accompanies the Senai in the band Noubat. They are two in number, one smaller than the other. The smaller is called "Zeel," and placed on the right-hand side; and the larger one is called "Nar," and placed on the left side. The drummer takes two sticks in both hands, and goes on striking according to the tune and time required, sometimes striking both with equal beats on each by turns, sometimes unequally, and at other times each stick strikes a drum with equal or unequal beats.

They are huge metal cups with thick hides stretched on their surface. The sound is loud, majestic and imposing.

Dhole.—Is a barrel shaped drum played by women called Doomnies, on festive occasions accompanied by songs suited to the occasion. It is easy and vulgar.

Taasha.—Is a flat drum made of metal or clay with a skin stretched on it, and struck with two sticks.

Marfa.—Is more or less similar to the above, and struck with one stick. Marfa and Taasha are both played in a band at weddings, etc.

Jhanj.—It is a castanet species made of metal.

Duff.—Is another drum, made of wood, with skin stretched over it. It accompanies two Bansris and one Tarai in a band.

Dairoo.—Is the oldest drum of India invented by Mahadeo. It is made of wood and skins stretched on either side, and struck by two sticks, one in each hand.

It is played in Rajputana.

Dairaa.—Is a round flat drum, struck by the hand, and played in bands.

Khanjri.—Is a round flat drum played by both hands.

Daphra is a magnified Khanjari played in the Holi festival in Marwar.

Dhulak.—Simplified beats of the Pakhavaj and Tubla are played on this drum.

Kartal is a pair of wooden castanets with little bells attached to them. It accompanies Bhajans (hymns) or mournful songs on sad occasions.

Jaltaran.—These are sixteen china cups arranged in a row and fitted with a sufficient quantity of water to form the scale of notes, and struck by two curved rods. The sound is more or less choppy, and the style of the Gut-Toda of the Sitar is executed on this to perfection. It is accompanied by the Sitar.

This is a rough sketch of the well-known instruments. There are very many more of lesser importance belonging to different provinces, different districts and different villages. They have their own native music and songs.

The music of South India is quite distinct and has its own instruments, Raags and Taals.

Tales of Indian Music.

CHAPTER V.

Music has wonderful power over animals, and certain tunes exercise fascination on certain animals.

1. Siraj-ud-dowlah used to hold concerts in the jungles for the benefit of the animals, and when Todi was played, it attracted the deer, who would come nearer and nearer, listening to the strains with rapture and pleasure. Similarly, Aa-sa-ori would attract serpents and peacocks.

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2. Mirza Mohammad Bulbul would play the Nai in his garden. The nightingales would hover around him, and flutter from branch to branch until they would actually drop down in a state of ecstacy.

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3. The Prince of Mysore would take his court musicians to a neighbouring district inhabited by deadly snakes. The performers would form a circle and play the Poongi. As the sounds would grow louder, they would draw the snakes from their holes, who came gliding to whence the sounds came. They would crawl and creep towards the players, encircling them on all sides, rear up their heads, and sway into them perfectly intoxicated with the weird sounds.

As soon as the music stopped, they would glide away quietly without injuring anyone.

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4. Kidara, the female tune, is connected with a superstitious belief that those who play it come to grief; that is why it is unpopular. It is an extremely classical and pretty air.

* * *

5. Mahadeo went to Naradji and said, "What do you know of Been playing that you dare to attempt to handle the sacred instrument?" Naradji said, "If you can produce anyone who would have the courage to play before me I should acknowledge his superiority."

Mahadeo at once sent for Saraswati, and asked her to perform before him.

Naradji was perfectly breathless with her great accomplishment, and bowed down before her as the presiding Deity of music.

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6. Hanouman was very proud of his musical attainments, and foolishly boasted about it. Rama, hearing this, got annoyed, and devised a plan to humble his boastings.

In the jungles there dwelt a noble Rishi who practised music with success, until he caused the Sapt-swaras (seven notes) to become embodied in seven lovely nymphs.

On the pretext of hunting, Rama took Hanouman in the vicinity of the abode of the Rishi, and begged of him to give them some

music. In the meantime, Hanouman, wanting to show off his qualifications, took up the Veena proudly and began to play.

Just then the seven lovely nymphs or notes passed by them, they were going to fetch water. Hearing the music one stopped, swayed, and fell dead. Hanouman had played that note incorrectly !

The sister notes (nymphs) were comfortless and moaned and lamented her death piteously. The Rishi seeing all smiled. Took up the Veena and struck the notes loudly. As soon as the dead note (nymph) was played correctly it revived and gaily rejoined the sister notes and there was much rejoicing.

Hanouman, thoroughly ashamed of himself, hung his head down and performed penance for his silly vanities.

* * *

7. In the reign of the great Emperor Akbar there lived a saint-ascetic, named Haridas Swami, in Muthra, whose wonderful acquisition of music reached the ears of the Emperor and he was impatient to behold him. He tried his best to see him and failed. At last he sent for Taan-Sen and confided in him his troubles. Taan-Sen replied, " He is greater than all Emperors, O Emperor ! and recognises no man on earth, save his own glorious sacred art, which

he respects above all. He will not come to see you, but if you condescend to go to Muthra you will see him."

Akbar accordingly travelled to Muthra and beheld the great Swami commanding the presence of the Raagnis to appear at will in their own glorious and beautiful forms with the power of his tunes!

When Bhairaveen came she looked dejected and sad. The Emperor asked her the reason of her sorrow, and she replied "What can I do? I am most unhappy. It is this Tannu (Taan-Sen) who disturbs my peace by playing me at all seasons and hours not congenial to me!"

Akbar perfectly wonderstruck recognised the greatness of the Swami.

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8. Music flourished considerably under the distinguished patronage of the Mogul Emperors. Aurangzebe, the last great Mogul Emperor, was a bigoted Mahomedan and had a caustic, dry nature, which checked the flow of all arts; and music suffered at his hands. The people got stifled, and devised a scheme to soften his hard heart. They prepared a bier, and beating their breasts and tearing their hair, passed it slowly under his window. The solemn and heart-rending sight impressed him. He inquired the reason of their wild grief, and was told that the Divine Goddess, Music, had died for want of appreciation

and was being buried. "Dig the grave deep," he cried, "so that no sound or echo should issue forthwith!"

* * *

9. Taan-Sen, the court musician, the last greatest singer that India had produced, had such extraordinary power over his music that by way of boasting he began singing one of the night tunes at noon. He sang with such effect that so far as his glorious voice could reach the world became enveloped in darkness.

* * *

10. Taan-Sen was once singing the Raag Deepak in the Court of Akbar and the place was in flames.

A maiden carrying water passed within its precincts and, hearing the tune and seeing the place in flames, stopped, set her vessel down, clasped her hands and bent her figure supplicating the gods to assist her, stood up again and drawing a deep breath began singing the "Raag Megh." She sang this with such sincerity that the Heavens were disturbed and rain poured forth in torrents extinguishing the flames!

It is said that skilful performers have often averted famine by singing the Raag Megh.

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11. There are many legends attached to the fiery qualities of the Raag Deepak.

In the innermost sanctuary of an old temple there burned a sacred light for ages, and through the forgetfulness of the priests to fill it with fresh oil the light was extinguished. The whole country was at once thrown in disturbance and despair. They attached the incident to some evil spirit hovering round them, and thought all ills would befall the country.

The famous musician, hearing of this, offered to burn the light with the magic power of the song.

The Rajah of the land escorted him with great honours to the shrine.

At the hour congenial to the Raag he began his song, and sang it with such effect that there gleamed a tiny light in the innermost gloom of the sanctuary. Then, one by one, all the Deevas (lamps) in the temple were mysteriously lighted.

He had averted the calamity.

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12. The end of Naikgopal, one of the mightiest singers the world has produced, was most tragic. Emperor Akbar, in one of his moods, insisted on his singing the Raag Deepak. The celebrated singer had at this stage attained that high perfection that he would not sing a song without stirring the supernatural forces of nature.

He begged of the Emperor to hold him excused, but the monarch's wayward wishes had to be humoured.

Gopal disappeared for six months, and came back prepared to meet his awful doom.

He placed himself neck deep in the sacred river of the Jumna, and began his song. The pure notes vibrated the air. The water began to heat, and soon began to boil. The slow torture of the singer was more than he could bear. He begged of the Emperor to allow him to discontinue. Akbar was merciless, and the unfortunate singer was compelled to resume the fatal tune.

In the agony of his dreadful sufferings he burst forth with tremendous vigour, and sang with such power that the element of fire was excited in nature, each note turned to flame and his whole person exhaled fire and slowly consumed his body.

* * *

13. Taan-Sen had four sons, and, unlike the father, they had no taste for music. The eldest son, called Bilas Khan, was of a roving nature and inhabited the jungles. It was a great disappointment to the people to think that none of his own sons were capable of occupying the same high position in the musical world as the noted father, and that one of his pupils would have to be selected to take his place after his death.

In course of time Taan-Sen died, and the question now arose as to who should be appointed in his place.

The pupils fought among themselves for supremacy. The public could not decide as the one was as good as the other. In the meantime Bilas Khan returned from his wanderings. Saw his revered father's coffin lying on the threshold and all steeped in sorrow. He saw his dear mother inconsolable, bemoaning the loss of a great name.

He stepped into their midst and said "He who can move my father's coffin with his song will be awarded the Pugree (turban)."

The pupils were staggered to hear this bold proposal and stood still and frightened.

When no one answered his challenge, he sang the Raagni Todi with such pathos and feeling, that the coffin actually moved.

People acknowledged his greatness, and the Emperor tied the turban on his head.

The tune is now known as Bilas Khani Todi Dhurpad. It is a dignified, manly and slow melody.